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From Chorley's "Modern German Music."

The Beethoven-Festival at Bonn, 1845.

It was about the year 1839, that a stir began to be made in Europe by the tour of one of the greatest pianists that ever lived: whose genius, however, has been manifested more remarkably without, than within, the circles of strict and orderly art. I need hardly name Dr. LISZT. There have been few things in executive music in any respect comparable to his public career, which may be here spoken of, because it is understood to have closed so far as exhibition is concerned, and to be merged in enterprises of creative and critical activity. Brilliant in his wit, extravagant in his habits of life and opinion, courted for his personal fascination by every one who is greatest and choicest in intellect, as Dr. Liszt has been, from his prodigious youth upward,—the fine judgment and the firm resolution which have enabled him to see that there is a time for every thing—a time to give up exhibition, and to enter upon more meditative pursuits—to cease from display at the moment when his popularity was the highest, when no rival was in hearing—I may say more, in being—such a whim of wisdom (if whim it be) must be commemorated as among the most remarkable passages and traits of his remarkable life and character.

At the time I refer to, on the continent of Europe Dr. Liszt commanded the whole world of gentle and simple listeners as no other instrumentalist ever commanded it before him. For such love and personal regard as he inspired, must not be confounded with the wonderment and curiosity that follow an eccentric like Paganini. Whereas the great Italian violin-player was a gloomy and hypochondriacal egotist, inapt and ill at ease in society, penurious in his personal habits, giving most reluctantly, and in rare spasms,—Liszt seemed to live for every distinguished man and every beautiful woman, and with every joyous thing—to have wit to spare for every one, and kindness to lavish upon *too* many;—since, well-a-day! potentates so accessible as he are sure to be pressed upon by the scum, as well as the salt, of the earth. While he appeared to come to his music as a sport, a *hors d'œuvre*, a light pastime, he made of his music an engine of beneficence more princely, in proportion to its gains, than Art has ever seen.

That such a character, however dazzling—that such a position, however delicious—are not the highest which an artist can claim, and should aspire to, is a truth past controversy. There is a munificence which lays waste and troubles, as much as it fertilizes and aids—which resolves itself into the gratification of glorious and affectionate and poetic impulses, without care for the consequences. But in days of selfish and grasping agitation like ours, we must not too curiously arraign such over-profusion, when we know it to be accompanied by those smaller virtues and graces—that gentleness to the humble—that memory of small services—that noble superiority to

anything like pique or littleness, to which every one can bear testimony who has known Dr. Liszt through a series of years. The wonder is, that a prodigious childhood, succeeded by a prodigious adolescence, passed in such a Pandemonium as Paris, have left so much of the man, so much of the friend, so much of the affectionate heart, so much of the fine appreciation of persons widely differing from himself, as Dr. Liszt enjoys, and makes others enjoy. There are people in whose cases it is idle to compare, to lecture—whom it is worse than idle to imitate—yet to whom one's whole heart goes out, in recognition of the treasury of rich gifts and gracious sympathies, which they retain and distribute in spite of every strange and disturbing influence;—and Dr. Liszt is of the number.

There was hardly, in 1845, an artist for whom he had not played—whom he had not helped. One day, when I first sojourned in the Rhine Land, he was down in Cologne, "giving his penny" (to use his own phrase) in aid of the fund for the works at the Cathedral;—the next, toiling across the country (and German posting was then still a toil) to contribute his astounding "Hexameron" fantasia, and his "Tarentelles," and his "Galoppe Infernale," to the sober establishment of a *gymnasium* at Dortmund;—or assisting, with all his generous heart and might and energy, in shaping a career for a young English songstress, against whom chance for a moment seemed to have barred most openings at home;—or lavishing a concert on some miserable Italian piece of pantaloony on two legs, who could sing a very little, and could make him laugh by magpie wit, and impudence, and knavery.—No wonder that for such a wondrous and fascinating man (of whom, to boot, Rumor had its good store of romances to tell,) dear, sentimental German girls wore bracelets made of the pianoforte strings which he broke in his phrenzy!—No wonder that serenades, and torch processions, and wreaths of flowers on his desk, and every conceivable gift that German taste can devise, seemed to spring up wherever he went—that poor scholars limped on sore feet a score of miles to look at him, that dames of High Transparency "flung themselves at his head."—I shall not soon forget a lovely autumn evening at Mayence, with the full harvest moon looking down into the quiet and brimming Rhine, when the military bands from Castel came across the bridge, and, establishing themselves beneath Liszt's window at the *Hotel de Rhin*, treated him to such a serenade as no money could buy in England. The picturesque light on the parti-colored uniforms—the hearty delight of the players over a few bottles of Rhine wine, sent out to them—the glory and spirit of the open-air music below (one piece being an overture for wind-instruments by Mendelssohn, little known in England)—and the wit and cordiality in the balcony, where Liszt stood, looking at once blasé and sarcastic, and touched by a homage so totally unexpected;—such sighs and impressions were with him of daily and nightly occurrence. The years

of man's life to which they belong pass like dreams, or the vapors from wine, or else a *Methusaleh's* age would be too short for the mere retrospect of a period so brilliant, so crowded, so joyous, so noisy—with all its magic scenes and strange transformations. But quieter folk who have caught glimpses at such a career, have good matter for many a rainy day's "recollection," when the time shall come for them at which nothing is found comparable to "the times that have been!"

And then, as a player, Liszt rises up above his mates as something of a different genius, a different race, a different world, to every one else who has handled the piano. He is not to be considered among the great composers also pianists—who have merely treated their instrument as an interpreting medium;—but as a Poet who executively employed the piano as his means of utterance and materials for creation. In mere mechanical skill, after every one else has ended, Liszt had still something to add—he could carry every man's discovery further: could exhibit it in new forms. If he was surpassed by Thalberg in richness of sound, he surpassed Thalberg by a variety of tone of which the redoubtable Viennese player never dreamed. He had his delicate, and light, and freakish moods (as when playing the "Ständchen" of Schubert, or his transcripts of the *Tarentellas* and *Calascionate* of Naples) in which he may be remembered as another Chopin for every quality of fancy, sentiment, and fairy brilliancy which made Chopin so delicious. In sweep of hand and rapidity of finger—in fire and fineness of execution—in the power over those exquisite momentary fancies and graceful touches which, when the music admits it, add so much to its charm—in a memory so vast and comprehensive as to seem almost superhuman—in a lightning quickness of view, enabling him to penetrate instantaneously the meaning of a new composition, and to light it up properly with its own inner spirit (some touches of his own brilliancy added)—in a mastery, complete, spontaneous, enjoying and giving enjoyment, over every style and every school of music—all those who have ever heard Liszt frequently, will join me in saying he was unapproached among executant instrumentalists.

The above are a few of the characteristics of the next distinguished artist after Mendelssohn, whose name will be remembered as connected with music in the Rhine Land. He, too, in a way widely different from Mendelssohn, loved the district with its cheerful towns and old ruins, and joyous vineyards; he, too, caught its spirit; he, too, had his dream of settling there for life. He was to buy a fairy island, on which a palace of Art was to be built.—He, too, had his own part in the works at Cologne Cathedral, to which he had been a munificent contributor; and in the progress of his sojourn under the Seven Hills, and of his travels to and fro, another strong interest, more immediately appealing to a musician, began to rise on him, which, with one who welcomes sensations so eagerly, and adopts interests so warmly,—presently became a purpose, a passion, and a duty.

It may be some dozen years ago or thereabouts that the musicians and amateurs of Germany began to fancy that a statue of Beethoven, in Beethoven's birth-place, would be a creditable object. And, accordingly, they came together, and opened a subscription; planned, and spoke, and clinked glasses, and sang; making some small progress in preparation. Then the idea was allowed to doze, after the fashion of Germany. For the enthusiasm of that many-minded, and many-colored, and many-peopled land, holds "moveable feasts." It is apt to ebb, to abate, to dry up in one channel, when any new one, offering more charming opportunities of self-illustration—to-wit, of planning, speaking, clinking glasses, and singing—shall open itself. In what manner, or by whom the eager beginning, and the slack continuation, of the scheme were brought before Liszt, I cannot tell. Enough that he asked what had been done, and why matters "dragged their slow length along," and being told that want of funds was the hindrance, he announced his intention of making

up the deficit single-handed, out of the profits of concerts to be given. Not strange to say, the enthusiasts, glad to be rid of the responsibility, accepted his offer with acclamation,—for acclamation is perhaps the most cheap and comfortable exercise of generous feeling which can be made. Not strange to add, Liszt kept his word. His concerts were given; the money was handed over to the committee; the commission for the statue was entrusted to Herr Hänel, of Dresden; and the inauguration festival was appointed for the month of August, 1845.

It seemed as if it had been fated, that, from first to last, in the arrangement of this *Apotheosis*, there should be trouble, jealousy, intrigue, indifference, and ill-report. It was found by those who had stood by and done nothing, that Liszt was put too forward in the business; and hence, certain great musicians, averse to taking any but the principal part, utterly refused to cooperate in, or be present at, the Festival. Then came the visit of our Queen and the Prince Consort to Germany, still further to traverse all engagements, to turn all heads, and to give all recalcitrant singers—averse, like the *maestri*, to self-effacement—an excuse for not singing music which offered them small opportunity for shining, save by self-effacement.—Further, when the programme was somehow or other drawn out—the valuable assistance of Dr. Spohr, as joint conductor with Liszt, secured—the form of the ceremonial, and the pieces of music to be executed, determined upon—a difficulty, which would have been foreseen anywhere save in *Gotham* city, suddenly sprang up to confront and to confound all who desired that the Festival should succeed. In the middle of July, it was discovered, for the first time, that Bonn had no room in which the musical performances could take place. One expedient after another was recommended—one fusty room after another proposed, with those anxious promises "that it should be made to look handsome," which say so much to the experienced. Luckily, however, Liszt had a voice in the matter. "We must have a room built on purpose," said he. "And where is the money to come from? Who is to pay for it?" replied the wise men of Bonn, in amazement at so dashing a proposal. "I will, if the Festival fails," was Liszt's answer.

Such an "I will" as this, of course, silences all further objection. By good fortune, Bonn is only now one hour distant from Cologne; and the latter city, in Herr Baumeister Zwirner (the head architect of the new works at the Cathedral,) possesses a master-spirit, at once experienced, energetic, and having a staff of competent workmen under his command. A waste plot of garden ground in a suitable situation was at once pitched upon; the trees were grubbed up; the earth was levelled; timber was fished up out of one of the great Rhine rafts; decorations were made at Cologne; and the *Fest-Halle* rose like a palace in a fairy-tale. In such temporary buildings, I have often thought the Germans expend their entire stock of taste. Assuredly never did concert-room answer its purpose better: few have ever been so thoroughly picturesque. The *Fest-Halle* was an oblong apartment, nearly three hundred feet in length, with a nave defined by two rows of fourteen arches each. The roof, with its timbers displayed in the old fashion, was tinted a pale blue: the beam-work was liberally festooned with those rich garlands of oak leaves which one sees no where else save in Germany. Up the pillars, which were so many fir-trees merely trimmed—not shaped and planed—ivy had been trained: the walls were hung with a cool pale-red paper, the effect of which, seen from a distance, and in such quantity, was almost that of a warm and delicately-tinted marble. As might have been expected, the resonance of the edifice thus constructed was entirely satisfactory.

[To be continued.]

OTHELLO'S OCCUPATION GONE.—We hear of a new contrivance called the "Magnetic Page-turner," which enables a pianist to turn over the leaves of music without pausing from playing. Oh dear! What will some folks do now at parties?

Letter from William Mason.

[The following private letter of our young Boston pianist to a friend is printed by permission in the *Traveller*, the editor whereof declares himself at a loss which to admire most, the critical power displayed, or the patient courtesy which dictated such a valuable reply to such singular question.]

MEDFIELD, Sept. 14, 1854.

Dear Sir:—Your note is received, requesting my opinion as to what frame of mind a writer for the piano-forte should be in when composing; how a piano-forte player should treat the compositions of others, and what is the secret of the difference of effect produced by the playing of the same pieces in apparently the same manner by different performers. It is not an easy matter to give a pen-and-ink answer to your questions, for music cannot be discoursed of with that definiteness and "hard-fact" precision which distinguished Mr. Gradgrind's parliamentary reports. Musical ideas—the sentiments, emotions and feelings of the composer, his delicious imaginings, and his dreamy walks through tone-land—can only be expressed in musical tones; words not being sufficiently subtle, emotional and definite for the purpose. Were we seated at the piano-forte, with a Sonata of Beethoven before us, perhaps I could give something like a satisfactory answer to your queries, by playing the Sonata, phrase by phrase, and commenting on it as we advanced; but I fear that any attempt to give a word-painting of the matter will prove as unprofitable as it will be difficult. I have no objection, however, to giving you a rough sketch of my ideas on the subjects involved; it being understood, beforehand, that I have little faith in the utility of such an attempt.

1. As to the frame of mind in which a writer for the piano-forte should be when composing? This is rather a broad question. It is not for me to say what frame of mind anybody should be in, under any circumstances. Judging from my own limited experience, I should say that, when a composer sits down to write for the piano-forte, he generally has "something on his mind," which he intends to put down on paper. In music, as in literature, ideas often come unbidden; and often when bidden they come not. Emotions adapted for musical treatment are often excited by a lovely landscape, by a line of poetry, by a prayer. Where musical inspiration dwells, or whence it comes, it is difficult, perhaps impossible, to tell. We only know that it is fed by streams which flow from within us, and that when we would trace them to their source, we are attempting to follow subtle influences which lose themselves in the depths of our being. A composer having these emotions, and experiencing these flashes of inspiration, seeks to give them expression. If he wish to express them on the piano-forte, he must of course understand the acoustical qualities and powers of that instrument. And here it may be remarked, that a superior composer of music in general may not be a superior writer for the piano-forte in particular, because he may not know its peculiar powers and understand its necessities. For example, orchestral composers sometimes, when writing for the piano-forte, write their ideas on paper as they imagine them, without reference to their execution by the player; and in this way many awkward and clumsy passages occur, in which the effect desired by the composer cannot be produced. Such passages, as the Germans say, are not written *Claviermassig*; that is, they are not adapted to certain specialities of the piano-forte, and in writing them the author did not think of the fact that the human hand cannot accomplish impossibilities. This is the case with some passages in Beethoven's piano-forte sonatas. In these compositions, so replete with musical ideas of the utmost purity, so genius-stamped, and so justly admired and loved by every true artist, there occur passages which cannot be played so as to do entire justice to the probable conceptions of the author. Nevertheless, it would be a most audacious person who should alter any of these passages. No one but Beethoven could do that.

The musical emotion or idea which is to serve as a theme or text for a composition being determined upon, the composer develops it, or "works it up," or "treats it" according to his mental and musical organization. A very short theme or text sometimes serves as the basis of a long musical discourse. In the hands of Genius a short theme is frequently more available than a long one. The theme of the first movement of Beethoven's C minor Symphony consists of but four tones.

The theme may be considered (by way of introducing a comparison which the unmusical can readily understand) as the composer's sweetheart, whom he wishes should possess an abundant wardrobe, so that she can array herself in every possible attractive garb. He dresses his theme first in one tone-attire, and then another: he walks with it by purling streams of harmony; he disperses the cords and listens to its voice through a perspective of sound; he throws around it all the ornaments and embroideries which he can weave from the materials at his disposal, and sometimes, like a too ardent lover, he becomes half-crazed and mars his subject by indiscreet and exaggerated treatment. To write well for the pianoforte, one must be thoroughly acquainted with the acoustical qualities of the instrument and the resources of manual execution. In this respect, Liszt is an excellent model; as his transcriptions of Beethoven's Symphonies, Schubert's songs, and his own compositions, especially his latest, (which are particularly adapted to bring out and show off the resources and special characteristics of the pianoforte,) prove beyond all question. There is a class of pieces written by modern pianists, intended to exhibit the possibilities of manual execution, and the mechanical capabilities of the pianoforte, which do not deserve the name of musical compositions, because there is very little music in them. In their composition only startling and mechanical effects are sought, without any reference to poetic and artistic feeling. They are mere "show" pieces—the ground-and-lofty tumbling of pianism. Still, they should not be entirely cast aside. They are useful in a musico-gymnastic way, in developing executive power; and many of the capacities of the instrument, which are now found useful in works of true art would perhaps have never been unveiled but for them.

2. How should a pianoforte player treat the compositions of others? It is my opinion that an author's works should be considered inviolate. In my own case, I feel such a reverence for the masters of our art, that I always try to pay the most respectful attention to every note and mark they have written—to adhere, in short, strictly to musical truth.

3. What is the secret of the difference of effect produced in the playing of the same pieces in apparently the same manner by different performers? I suppose this difference arises from the fact that some performers are true artists and that others are mere machines. To perform properly a musical work, the performer must possess a degree of poetic feeling and artistic appreciation—of insight or intuition, which will enable him to penetrate the mystery and understand the spirit of the composition and place himself in harmony with the musical condition of the composer; and then in addition to all this, he must have a nervous and muscular organization of such power and delicacy that it will instantly respond to every touch of emotion, as an admirably constructed instrument responds to the touch of the player. A person may observe, in his playing, every mark of expression, and execute a composition just right in every mechanical particular, and yet fail to give anything like a true or proper interpretation thereof, inasmuch, as the spirit, the soul of the composition may be wanting. Mere talent may understand genius; but it seems to me that nothing short of genius itself can interpret genius, can reproduce its utterances so as to bring their meanings home to the souls of all. Could you hear Liszt play as he now plays, and as it has often been my good fortune to hear him play, you would soon not only see but feel the truth of the remark last above expressed.

Most truly yours,

WM. MASON.

Impresario Hackett.

The "Man in the Omnibus" is contributing a pleasant series of musical gossipings to Willis's *Musical World*; among other things, the following:

From my point of retired observation this morning, I see, through my opposite window, our last great Art-manager, Mr. Hackett. He stops and gazes up at the new Metropolitan, which is rising bravely again, over the ashes of the old edifice. He is thinking, perhaps, of securing the new locality in the rear for Grisi and Mario: and now he passes up Broadway, probably to pay the distinguished pair a morning visit of congratulation on the immense house of last night.

Hackett is one of the few men in the dramatic profession who does not look the stage: a plain, sturdy, substantial gentleman, strongly featured and dressed with simplicity. The only extremely fine thing about him, I observe, is his linen,

which, though many leagues of comparative splendor this side of Mons. Jullien's, is still a little in advance of the ordinary, Broadway shirt-bosom aspiration.

Mr. Hackett has had an eventful life of it: first as merchant; then as husband of a distinguished actress; then, by a sudden reverse of fortune, and as sudden revelation of his own genius, a distinguished actor himself:—now, a bridge of enterprise across the Atlantic, over which have walked safely the timorous Grisi and the half-indifferent Mario: neither of whom wanted to come, and neither of whom would have come but for the resolute enterprise of Mr. Hackett.

This reminds me of a conversation between Mr. Hackett and a company of St. Nicholas diners, the other day. After a preliminary arrangement had been concluded with Grisi and Mario, and they had promised to come provided the necessary security were deposited by a certain time with Baring Brothers, Mr. Hackett left for New York. And now, Grisi, who greatly dreaded the sea, began to pray Heaven that Mr. Hackett might never come back again. Certain manœuvring managers in London assured her that he would not: that he never would be able to raise the stipulated security: times were hard in the United States: money scarce, etc.

But Mr. Hackett did come: on his visit to Grisi behind the scenes in the evening, Mario told him that *Madame* had been crying all the morning over his arrival. On meeting her, Grisi said she was glad to see him. That's a fib, said Mr. Hackett: you are not glad to see me, you have been crying. "Ah, but I am glad to see Mr. Hackett—and sorry to see the manager.—But shall I have to go over the water in such a little box as I cross the channel in?"

"O no," said Mr. Hackett. "You will go over on a sort of an island; and your room will be as large as this dressing room of yours. Besides, I will speak to the captain, and we will try to spread a kind of oil all over the sea, to keep the waves down."

And the first few days out it really seemed so: the Atlantic being quite calm. But then it grew rough, and poor Grisi was in despair: she did not leave her state-room. The great difficulty she found with the vessel was, that it *rocked her the wrong way*. The steamer was pitching at the time and this was opposed to all Grisi's early reminiscences of cradle movement.

THE VOICE OF AUTUMN.

BY WILLIAM CULLEN BRYANT.

There comes, from yonder height,

A soft repining sound,
Where forest leaves are bright
And fall, like flakes of light,

To the ground.

It is the autumn breeze,

That, lightly floating on,
Just skims the weedy leas,
Just stirs the glowing trees,
And is gone.

He moans by sedgy brook,
And visits with a sigh

The last pale flowers that look,
From out their sunny nook,
At the sky.

O'er shouting children flies
That light October wind,
And, kissing cheeks and eyes,
He leaves their merry cries
Far behind,

And wanders on to make
That soft uneasy sound
By distant wood and lake,
Where distant fountains break
From the ground.

No bower where maidens dwell
Can win a moment's stay;
Nor fair untrodden dell;
He sweeps the upland swell,
And away!

Mourn'st thou thy homeless state?

Oh soft, repining wind!
That early seek'st and late
The rest it is thy fate
Not to find.

Not on the mountain's breast,
Not on the ocean's shore,
In all the East and West:—
The wind that stops to rest
Is no more.

By valleys, woods, and springs,
No wonder thou shouldst grieve
For all the glorious things
Thou touchest with thy wings,
And must leave.

From the New York Tribune of Oct. 2.

New York Academy of Music.

The New York Academy of Music is an institution secured by a State charter, carrying on its face a generous, national and artistic purpose—namely, the cultivation of Music—the instruction of American artists in the beautiful mysteries of the lyrical calling, of course both as composers and performers, and consequently securing to them of right, when qualified, an American platform for the display of their gifts before an American public, interested in the progress of their country. This peculiar radical quality of the Academy is the main reason which induced the Legislature finally to grant the charter, which they refused on the original application for it, certain members looking upon it as nothing but a theatre, without a special educational purpose. Until we learn the contrary, we shall believe that the stockholders, their word being pledged to that effect, will make the dillettanteism of their choice opera seats the least consideration, and endeavor by all means in their power to render this American Academy of Music, sooner or later, a living truth, a great correspondent with its name, and not a hit or miss theatre for the newest come vulgar adventurer from Europe, rich in the "science of humbug;" but that they will make it one of the agents for putting us intellectually abreast with the art-civilization of Europe, and of widening the area of our judgment on liberal pursuits, and elevating the artist only as he can be elevated, socially and historically, under an industrial democracy like our own.

These large and pregnant views of the intent of the Academy render it in our estimation worthy of being an object of permanent public interest. Without them it would be a misnomer and a fraud. It is an "Academy of Music" so chartered. No European opera-house takes that name, without having a school connected with it. We now propose to analyze, scalpel in hand, the whole body of the edifice, treating it on the grounds of taste, and also with reference to its adaptation in means to the beneficent ends set forth in its charter.

It has been habitually stated, in the journals and otherwise, that this Academy is the largest theatrical building in the world; and that it contains nearly five thousand seats; and the reason given for the introduction of so many seats, is simply the difference of our social and political system compared with the systems of Europe, which establish grades and castes there, and enable a few privileged persons to have exclusive boxes at the opera, in accordance with the whole exclusiveness of their intercourse. Here, however, the privileged orders being wanting, and there not being, as has already been proved, the stamina to support a private-box system, it was believed that if a house was built sufficiently large to admit at cheap rates a great crowd—far greater than any European house is capable of holding—the opera could succeed, especially if rendered through the English language liberally every season. A house capable of holding 4,500 or 5,000 people could sustain a company at an average of fifty cents; and certainly the history of the lyrical drama shows that when the opera is given in English with good singers, a paying support is not wanting to it in New York. Well, the Acad-

emy after the delays due its elaborations, is so far finished as to be open to-night, and it has 4,600 seats, the largest number of any theatre or opera house in the world. This, however, is but one phase of the matter. Are these 4,600 seats, each and all, such that persons can witness the performance and be properly accommodated, and is the opera house the greatest in the world? These questions can be easily answered.

The Academy of Music is 204 feet in length and 114 feet in width at the auditorium part, and 121 feet at the stage; hence covering an area of 24,020 square feet, of which 9,760 square feet are the area of the stage and its dependencies, and 14,260 square feet are appropriated to the auditorium, saloons, lobbies and so forth.

Of the 4,600 seats there would be of course in any theatre preferable ones, growing out of relative proximity to the stage; but at this time of day, with the lights of architecture to guide us, and the requisitions of a free community to inspire us, there should be no seat in a theatre of such generous claims and aspects as the Academy, which would deny the sight of the stage and the ordinary comforts of a chair. But the public will be surprised to learn that full one-half of the seats of our Academy cut off the auditor, who is also a spectator, from a view of the stage; and though he may hear what is going on, he cannot see the performers, or any of the stage effects. We make this statement after a careful examination of the house from top to bottom. How can this be, it may be asked, in a house most deliberately built and set up as a model in its kind for admiration and imitation? In answering this we would state that there is a right size and shape for every thing, and the Academy, the means of its site considered, has neither the one nor the other of these requisitions, and therefore, we regret to say, artistically it is a failure. It sets forth with immense claims, unequalled in its way in this country or in Europe, and accordingly challenges consideration; and we may add that the days of artistic ignorance and critical pusillanimity may be put an end to in America, so soon as everything artistic is measured according to its pretensions. To come to the point: The cause of the failure arises solely from an attempt to do more than the premises warranted. The architects of the country were summoned to produce plans for a theatre to hold the vast number of nearly 5,000 persons, all comfortably seated—a thing simply impossible upon a lot of such a size. The result is a house constructed upon the old plan as to shape—namely the horse-shoe, which has nothing to recommend it and everything to condemn it—which forbids by the science of radii a great portion of the spectators laterally placed from seeing the stage, and at the same time by its extended periphery drives those occupying the front seats in the auditorium—which should be among the best in the house—to an unreasonable and unnecessary distance from the actors. To this defect may be added another, that while half of the spectators cannot see the stage, the other half have diminished comforts owing to the crowded state of the whole. Besides, the squeezing, corset-like process which marks the interior of the Academy, has resulted in the minor defect of the construction of the saloons and the absence of a central aisle to the parquet. All the chairs in the parquet, 550 in number, of course command a good view; they have, in common with those in the boxes, certain comforts, among which we may name that they are constructed so that the seat closes up by a spring when it is unoccupied, and leaves a space for the auditor to stand up in and let any one pass with ease. The uniform space allotted to each seat is one foot seven inches by two feet eight; had this space been two feet by three it would admit of comfortable arms to each chair, and be in every other respect the equals of the best arm-chair at the fireside. An object of the theatre is draw people from the comforts of home; and up to this time, so far as the seats of our theatre are concerned, they have been constructed as if with the especial object of repelling spectators. The first tier of boxes of the Academy contains 700 chairs; and even at this elevation there are some spectators who will have to twist themselves to see the

stage, owing to the vicious form of the house before alluded to. The second tier contains 700 chairs, some disposed in private opera boxes in the rear; in this tier about one-fourth of the seats are cut off from a perfect view of the stage. The third tier has 600 chairs, and of these one-third are cut off from any view of the stage. The fourth tier, or amphitheatre, contains 1,850 seats, all benches; out of these, 300—namely, all the lateral seats—are entirely deprived of any view of any portion of the stage, and the spectators therein can see nothing of the auditorium except the dome and the occupants of the benches on the opposite side of the same tier. Of the remaining 1,050 places in this last tier, about one-half have a partial and the other a good view of the stage. Besides these open seats, there are fourteen proscenium-boxes, holding 150 persons.

We have now been treating of sight; of the sound-properties, or acoustic requisitions of the house, indispensable to such a building, there appears, as far as we could form an opinion, every reason to pronounce them a complete success; the test, however, we applied was with the building empty. This question can only be determined with the house full—as it will be undoubtedly, to-night. It may be added that the present imperfect developments of the science of acoustics are such that with all architects the sonorous success of any of their buildings must be uncertain.

As to the relative size of this house compared with the great theatres of Europe, and in view of the absurd claim set up for it as the largest in the world, we subjoin a tabular statement which we have compiled with great care and labor from the plans of all the theatres of Europe. From this it will be seen that there are at least twelve much larger theatres—some of them covering nearly twice the area contained within the walls of this establishment.

RELATIVE SIZE OF DIFFERENT GREAT THEATRES.

NAME.	Whole area in square feet.	Area of stage and dependencies.	Area of auditorium and dependencies.
N. Y. Academy of Music	24,020	9,760	14,260
Académie of Paris	51,300	28,800	22,500
La Scala, Milan	40,300	17,550	22,750
San Carlos, Naples	39,825	15,525	24,300
Covent Garden, London	35,475	17,325	18,150
Drury Lane, London	33,075	12,450	20,625
Alexander, Petersburg	41,600	17,600	24,000
Imperial, Petersburg	45,000	21,750	23,250
Opera, Munich	40,300	23,800	25,500
Carlo Felice, Genoa	43,500	15,900	27,600
Opera, Berlin	29,700	12,100	17,600

Bordeaux—Of this we were unable to obtain plans, but it may be generally stated that it is by far the largest theatre in Europe.

A paramount object of a great theatre, along with the accommodation of the spectators, is the spectacle to be seen, and from the foregoing table it appears that no regard has been had to the relative stage-proportions of our Academy. It is clear that, with one exception, nearly as great an area has been devoted in the above European houses to the stage as to the auditorium. The exception is that of the Paris Académie, in which some 6,000 more square feet is given to the stage than to the auditorium, and accordingly this establishment is unequalled in Europe for its scenic effects. In the New York Academy, however, the stage covers but little more than one-half of the space given to the auditorium, its depth from curtain to the rear wall being only 57 feet, rendering impossible some of the grandest effects, as they are produced on the boards in Europe.

The decorative portions of the Academy next claim our attention. They differ from those of any other American Theatre in so far as they rely almost entirely on form and not on color for their artistic effect. They are massive and not aerial. In the dispositions of the carvings there is often a want of relief, from the deficiency of a leading idea in the designs. The front of the boxes on a level with the parquet is ornamented with balustrades which, together with their background, are white. The front of the second tier is decorated with chandeliers richly gilt and alternated with beautiful statues of infants playing upon different musical instruments. The front of the third tier is somewhat

similar in its ornaments; the front of the fourth tier or amphitheatre has panels filled with gilt ornaments. No chromatic decoration is used in the ornamentation of this portion of the house. The effect, therefore, is cold and chalky, and there is a want of harmony between the boxes and the dome, the dome being richly and appropriately painted in embellished panels, two of which are filled with figures of Music and Poetry, and the other two with Comedy and Tragedy. This dome, from the pencil of Signor Allegri, may be individuated, its coloring being elegant and harmonious, and its whole effect magnificent.

The boxes are supported, throughout the house, by massive pillars; some of the decorations of which columns produce an effect which is found in the grand edifices of Europe, and which has not been known in the theatres of this country. But many of the details of ornament are wanting in purity of design. The general effect of the Caryatides which are attached to the pillars of the boxes is very good, and will strike particularly the untravelled spectator. Multiplied as they are in this house, they remind me very sensibly of the great part they play in the architectural resources of Europe. These massive supports of boxes, however, render the unsupported dome offensive to the eye of taste.

The curtain is splendid. It is fifty by fifty-four feet. The subject is two rich screens of Italian architecture, through which are visible, right, left, and centre, the courts of the palace, the façade closing the perspective. The screens and the palace, are resplendent in columnar decorations and statuary, and coalesce in ornamentation with the general temper of the auditorium. The composition affords a fine scope for aerial perspective. This is painted by Signor Allegri, who, we may mention, has also painted the scenery of four operas about to be given, some of which is superb, and all of it good stock-scenery. Signor Allegri has also had the construction of the admirable stage machinery, and all the stage arrangements and economics.

The architect, Mr. Saeltzler, has not overlooked the importance of artificial ventilation, but it seemed to us that the apertures of escape for the vitiated air of a building to contain so large a crowd were much too small. The provisions against fire are admirable—four reservoirs are placed on the roof, each containing from 1,500 to 2,000 gallons of water, and connected with them appliances admitting of the flooding of the house in any emergency.

The building was commenced in May, 1853, and, considering the vast amount of work, has been completed with laudable dispatch. The cost of the lot is stated at \$60,000, the building at \$275,000, making in all \$335,000.

Such a sum as this ought to have afforded a house capable of holding the numbers which this professes to do, besides the necessary music rooms for an Academy where troops of students could be accommodated with the locality due their practice individually and collectively. Thus it seems that not only were the requirements of the Theatre impossible on such a small lot, but the claims of the Academy in connection with it as to practicing rooms, musical library, declamatory halls, and other means of instruction, have been contemptuously ignored.

As we have so condemned the shape of this house, it is due to the reader to explain scientifically what ought to be its form. We do so not for the purpose of provoking discussion, but to state a law. The proper shape for the auditorium of a theatre is the segment of a circle with lateral divergences. By this means the greatest opera house, with as many chairs as the Academy in question, admits of every person in every tier having at least a full view of a central point in the stage to the depth of forty-five feet from foot-lights—that is to say, the worst seat in the house is equal to this. Such a plan was proposed for an opera house of this capacity in this city thirteen years ago; and all the improvements which have taken place in our theatres as regards sight and comfort have been since borrowed from it—the defects of the new Academy forming an exception.

Dwight's Journal of Music.

BOSTON, OCT. 7, 1854.

CONCERT GIVING.—Under this head our neighbor of the *Transcript* has an article, evidently designed to offset our brief and unfinished remarks of last week about "Overdoing the Matter" in the heralding of concert givers through the press. He says good things, which no one can dispute, about the importance of good business management in placing an artist fairly and squarely before the public; praises what he calls very happily "the administrative element," without which "genius and virtuosity may starve, as they have starved before now;" and congratulates Mr. William Mason on "having for his manager a warm personal friend, who possesses all the managerial requisites," who knows how to prompt the editors and to keep the pot of expectation boiling and the kettle singing, and to do it in a gentlemanly way, with tact and taste, as well as with unrelaxing energy and industry. From all which, as a matter of personal compliment or justice, we trust we have said nothing that implied dissent. We condemned a practice, a concert-giving fashion of the times, and took pains to guard what we said from any personal construction, although the newspaper trumpetings of that concert furnished us the text. We should have qualified our statements and defined our purpose still more, had not the inexorable column measure cut us short in the middle of our discourse.

Now, with all due respect for business management, and admiration of the thorough manner in which all things were arranged for the success of the concert in question, and for the accommodation of the audience, we still think that the newspaper heralding—not, we are pleased to say, in advertisements—these were faultless—but in editorial or quasi-editorial eulogies on the young artist's virtuosity and genius, was greatly overdone. The sin thereof we do not charge to the individual or individuals who in this case only did better what it has become the custom for every one to do or to attempt in like cases. But we do find fault with the vicious practice which has got to be a matter of course part and parcel of the whole business of concert-giving. However scrupulously and unimportantly the business man or agent may have acted in the case in question, who could read the newspaper rhapsodies the morning after our young friend's private *matinée* without suspecting that one mind dictated or prompted all those utterances, in many instances not native to the source from which they seemed to emanate? that one breath, as it were, blew all those trumpets? that the glowing criticisms, (hearty as they were and to a very great extent just too) were, to say the least, written under pretty persevering pressure?

We say that was the appearance, and could not but be the appearance, to many a reader, whether the fact were actually so or not. And so in the eyes of a very respectable portion of the public the cause of the young artist, of whom alone the public can have cognizance, is damaged. Visions of Barnum come up, and people smile or frown their recognition of the gigantic progress of the sublime "science of humbug." Let us put the best construction upon

these demonstrations, and assume (what we doubt not in the main was true) that they sprang from genuine, but over-zealous friendship or delight in a young townman's artistic success. Still it would have been better for the artist had there been less said, had glowing first impressions been confessed more cautiously; had the arrival of one wave on the shore of time been allowed to make just its natural mark, and all factitious stir have been avoided.

The practice is impolitic, therefore, as it concerns the artist's own interests. It is not merely that it excites too high anticipations, but that it excites anticipations which are absurd, chimerical, not of a nature to be realized by anybody.

But more than that, we question its legitimacy. The legitimate ends of editorship and criticism, which are truth and the measuring of all things by the standard of ideal excellence, each after its own kind, are necessarily jeopardized by too much outward pressure, by too much pre-occupation of the editor's or critic's mind in favor of the one thing, or the one aspect of the one thing, through constant urging of the same on his attention and through systematic cultivation of his sympathies *ab extra*. For one, we must confess, we find it difficult full often to resist such pressure; difficult to maintain our own independent attitude of mind and feeling against the magnetism of another's strong will plying us in a gentlemanly and unescapable manner; difficult to see and hear a thing naturally and simply, as we do when it comes upon us unannounced. And therefore it was we intimated that the true etiquette or morale of intercourse between artists or their agents and the press, demands that there should be the utmost delicacy and reserve in prepossessing and biasing the editorial mind. The editor or critic should be left to the genuine promptings of his own mind, what to speak, or whether to speak at all, about such claims on the attention of the public. Visit him and talk to him too much, and you put him under an implied obligation to write and blow the trumpet, and favorably too, and thus already is the state of perfect candor and impartiality which he owes the public vitiated and lost perhaps beyond recovery. It is the spontaneous, unsolicited praise alone, in the long run, which recommends. And public excitements, as they are factitiously produced or nourished, burn the more speedily out.

We still maintain, therefore, that a concert agent's business should be confined to business; that it has no right to enter the critical domain, no right to work upon the opinions, shape the verdicts, and secure or prompt the public utterances of editors and critics. The agent's "preparation of the press" ends properly with the furnishing of all due information and due opportunities of judging to the critic, whose opinion is so very anxiously courted. We respect the business faculty, in its way. The agent's function is as useful and as honorable as another. It is fit that the "union of artist and manager" be a true one. But the manager has no more business to prompt the critic, than any interested party has to prompt a jury. And we totally dissent from the practice that seems to be coming into vogue in concert-giving, and which the *Transcript* favors, of bringing manager as well as artist out upon the stage.

William Mason's Debut.

The first Concert of our young pianist came off as announced on Tuesday evening. Success was certain; for, as regarded audience, the tickets

had been all sold some days before; and the rest lay in the skill of the performer, which had been already well attested. Yet the occasion was not altogether so felicitous, as had been hoped, owing to several accidental drawbacks. In the first place, it was one of the most oppressive of warm, steamy, rainy evenings, (keeping some away, although the Tremont Temple was very nearly quite filled, with about 1,800 people,) and the atmosphere of the room was close to a degree that acted on the spirits of both audience and performers;—the Temple is certainly not well ventilated,—not nearly so well as the Music Hall. Then the size of the place, and the not very musical complexion of the great majority of the assembly, (flattering as it was in numbers and in good will)—could not have been the best sort of inspiration for a pianist. Then again, one of the pianos used was sadly out of tune; and finally, such a first appearance was in itself a most severe ordeal to go through, especially after such excess of newspaper trumpeting, which never fails to place an audience and an artist in a false position, and in a way to be mutually disappointed;—it was so even in the case of Grisi and Mario in New York. It can hardly be wondered, therefore, that with the exception of some pieces, and taking the evening throughout, Mr. MASON was not in a condition to show forth his best. Yet the reception which he met was very warm, the pleasure he conferred was very great, and the great, miscellaneous audience was more than once wrought up to demonstrations of decided enthusiasm.

The appearance and demeanor of the young artist were altogether modest and agreeable. His programme, (most rare virtue!) contained not one piece of his own composition; nor did he even indulge in one in his responses to several encores, although there were doubtless friends enough to prompt him to that thing.

Mr. MASON's first selection, the "Hungarian Rhapsody," by Liszt, was played upon a Pleyel's Grand Piano, a noble, rich, sonorous instrument, which responded duly in his passages of strong, grand harmony, as well as in his clear, liquid, exquisitely finished and delicate *pianissimos*.—This was encored, when he played a sentimental piece by Willmers. The *Impromptu* by Chopin, and the *Saltarello*, by Heller, were spoiled by the untoward accident of the American instrument (one of Hallet & Davis's),—being distressingly out of tune in some notes. Of course no pianist could do justice to himself or to his author in such circumstances. Yet we wondered at the composure and the spirit with which he so far made good his intentions.

In the second part, for the Sonata of Beethoven, in C sharp minor, he returned wisely to the Pleyel, rendering the different movements in a way that told upon his appreciating listeners. The love-fraught tones of the Adagio melody were pronounced largely, solemnly, feelingly, and the deep bass and arpeggio middle accompaniment chimed in sympathetically. The little Minuet and Trio were rendered in a lighter, less impassioned and vehement manner than we sometimes hear, and a good deal *ad libitum* in respect of tempo; yet we found it expressive and in unity with the spirit of the composition as a whole. The rapid and excited, half sad, half joy-intoxicated finale, with its great difficulties, displayed masterly execution; though many little shades of

expression, such as the individuating here and there the force of one note or group of notes, in obedience to the swift suggestions of feeling, would have come out better in a smaller room. Some of those softer little episodical passages can hardly be charged with too much expression. And where the passion of the movement reaches its highest pitch, and by lightning-like arpeggios the diminished-seventh chords leap from bass to treble, our ear missed somewhat of the distinctness of those arpeggi. These are little things, and we count it a great enriching, and, so to say, justification of any concert, to afford us such a rendering of one of Beethoven's grand Sonatas.

But the great "hit" of the evening, (strange to say) was the Fugue of Handel, in E minor, which followed. Here the boldness, clearness and felicity of Handel in his theme, a very florid one, and never lost in his masterly and curious working up, went a great way even with unclassical listeners. The audience were delighted with the dancing, foaming, *vava* like chase and reiteration of that sparkling theme, reappearing and reflected so continually in the four intertwining parts. It was followed by a tremendous outburst of applause, which was not contented with the artist's return and bowing thanks, but compelled him out to play again. The fugue was the thing wanted, the fugue was well worth repeating, (which cannot very often be said of things that create a *furor*,) and we cannot but think that the young artist made a great mistake in disappointing that desire, and volunteering one of the pretty, Willmers' playthings.

For the dashing ultra-modern specimen, Kontski's *Caprice Heroique*, the American piano had been tuned up, this time doing excellent service. A knowing one in the *Traveller* says, not without plausibility: "It commences in the thundering style of De Meyer, and gradually diminishes to the soft and expressive style of Thalberg; from that to the dreamy Willmers; then rolls in the matchless octaves of Dreychock, and ends with a grand bravura which characterizes Liszt."

In all these varieties of style and sentiment and author, Mr. MASON appeared quite at ease and at home. Besides this catholicity of reading (which, however, let us not forget to credit also to Jaell, eminently, and to Gottschalk, Robert Heller, Carl Hause, and others,) the characteristics of Mr. MASON's playing seem to be these. First, a clear, crisp, vital touch. Secondly, the easy, quiet, graceful manner, with which he executes all the difficulties of modern pianism:—a manner thoughtful and serious withal. Thirdly, firmness, sonority, a full bringing out of the powers of his instrument in strong passages, worthy of the pupil of Liszt. Fourthly, great delicacy, purity, and evenness in his rapid scales and ornaments, clear and distinct in the *pianissimos* to a degree we have not heard exceeded. Fifthly, an expressive, truly singing *cantabile*, with the art of truly favoring the melody always and setting it in all the truer light by means of the accompanying harmony. Finally, an artistic, conscientious, sympathetic surrender of himself to the spirit of the author and the piece.

All this implies a fine blending of the powers of mechanism, judgment and feeling, essential to a musical interpreter; with something also of the imagination that creates, or at least, re-produces; whether to the extent called genius, original poetic fire, we cannot affirm. But this we know:

these higher qualities of a pianoforte artist only reveal themselves fully in the smaller, sympathetic sphere of the chamber concert, and the private circle, and only there find fitting nourishment and inspiration; the air of the grand concert room is not good for them. Already we cannot but regret to see signs of a yielding to its pressure, in the inferior character of Mr. MASON's programme for his second and last great concert, which takes place this evening. The only names it offers are those of Willmers, Dreychock, and Liszt, (once, for conclusion,) with a brace of clever pieces by the young pianist himself. To those who only seek to hear and see the piano played, this will suffice; but by those who seek the poetry of Music, Beethoven and Chopin and Mendelssohn, &c., &c., will be missed, and their absence scarcely made good or even put out of mind for the time by Dreychock's "matchless octaves," or Willmers' prettinesses, which Jaell pretty well exhausted. Still, we doubt not, Mr. MASON will make out a rich concert, and again draw what for a piano concert may be termed a "monster" audience; and as he flung in graceful trifles between the good things of his more classical programme before, perhaps he will this time fling in some promptings of the great masters between whiles, which will be all the more enjoyed that they were not formally set down. At all events, it is the only opportunity offered for hearing our young countryman at present.

The Brothers MOLLENHAUER were what they were in Jullien's concerts, and delighted the audience by the sympathetic unity with which their violins moved together, by their purity and fineness of tone, and the marvellous finish and sweetness, interspersed with all sorts of Paganini freakishness, of the highly ornate and curious variations which they have the knack of composing together. The "Carnival" was well enough once for an answer to an encore; but when it came to "Yankee Doodle," as a duet, with variations of the "little pig" order, one was disposed—no matter!

NEW OPERA HOUSE IN NEW YORK.—On another page we have copied the larger portion of Mr. Fry's critical description of the much boasted "Academy of Music." The article is valuable for the facts which it contains, respecting the relative sizes of the world's great theatres, as also for the lesson it enforces with regard to the right shape for theatres designed for large and democratic audiences. In including the Boston Theatre in the same category of failure with the Academy, Mr. Fry seems to be laboring under the erroneous impression that that also has the horse-shoe shape; whereas its auditorium is a circle.

The educational end implied in the very name of the new Opera House is a noble one, and we are glad to see this faithful critic so disposed to hold its authors to their first profession.

MISS GREENFIELD'S CONCERT.—We unfortunately arrived too late Wednesday evening for the more important items of the programme, such as "I know that my Redeemer," "Robert," &c. Yet we heard enough to show the voice and execution of the singer. Her compass is wonderful. In a song called "I am free," she commenced in a deep man's voice, which is of course exceptional and far from agreeable in the lowest tones. But suddenly she pitched up to a high soprano, which seemed to proceed from another person, and alternated duet-like as between a male and female voice. Some of the middle and high tones surprised us by their beauty and sweetness, as well as their remarkable power. They were delivered with a really artistic swell and *diminuendo*, and many highly ornate passages rendered with great beauty; especially those in Bishop's "Shades of night

returning," and a cadenza ending in a very high note in "Sweet Home," which she sang with taste and feeling.

Miss Greenfield is a decided African, stout and matronly in form, though young; but her singing is indeed a wonder, in which even fastidious ears may find pleasure; and her manner is simple and pleasing. She has profited by her stay in Europe. The Temple was about half filled by an audience composed in about equal proportions of whites and very respectable looking colored people, and we are glad to hear that the concert resulted in some substantial benefit to Rev. Mr. Grimes's church.

Musical Intelligence.

ORCHESTRAS THIS WINTER.—Since the disbanding of the "Germanians" there has been not a little anxiety among Boston music-lovers about the chances of a good orchestra for symphony and oratorio this winter. Every thing else has promised well for music; but this, the central thing of all, the orchestra, remained in ominous uncertainty. We are happy to announce at length that matters seem to be in a fair way for the solution of the orchestral problem. Two orchestras, a small, select one, and a grand one, are already resolved upon and nearly organized.

1. The new conductor of the HANDEL AND HAYDN SOCIETY, Mr. ZERRAHN, has collected an orchestra of really choice materials, numbering thirty instruments, for the oratorios in the Boston Music Hall, and possibly for afternoon symphony concerts (let us not say "public rehearsals" any more) besides. It includes about half of the late Germanians, who remain here, the members of the late Mendelssohn Quintette Club, and others of the best resident musicians, as follows:

First Violins.—Messrs. Schultze, August Fries, Meisel and Suck.
Second Violins.—Hehl, Frenzel, Eichler and Groves.
Tenors.—Krebs and Ryan.
Violoncellos.—Walf Fries and Maass.
Contrabassos.—Balke and Regestein.
Flutes.—Zöhler and Schlimper.
Oboes.—Ribas and Fahrwasser.
Clarinets.—Schulz and McDonald.
Bassoons.—Thiede and Hunstock.
Horns.—Rudolphsen and Hamann.
Trumpets.—Reinecke and Pfister.
Trombones.—Kimbach, Regestein, and Stein.
Tympani.—Stöhr.

2. The old MUSICAL FUND SOCIETY has received a quickening impulse from its new president, Mr. CHARLES C. PERKINS, and is in a fair way to realize an efficient orchestra upon a larger scale. Some old bones of contention are, we are assured, at length happily put to rest, the government is one inspired with a single aim to the provision of great orchestral music worthy of Boston; and the power of the government to make up the orchestra, without regard to personal favor, in the best way to promote that aim, is fully recognized. All of the old Germanians, who remain here, have been taken into the Fund orchestra.

ORATORIOS.—We had the pleasure of hearing a large portion of "Elijah" rehearsed on Sunday evening by the HANDEL AND HAYDN SOCIETY. The singers seemed really inspired by the fervor, tact and vigilance of their new conductor, CARL ZERRAHN. Several of the great choruses were taken up in right good earnest. Several fresh, young voices, which essayed the solos, promise finely. The "Messiah," the *Sabat Mater*, &c., are to be rehearsed for miscellaneous occasions. But we are glad to learn that our earnest call for the oratorios of "Elijah" and "Israel in Egypt" (Handel's) is likely to be answered.

The MENDELSSOHN CHORAL SOCIETY are also rehearsing "Elijah" and Lindpaintner's "Widow of Nain."

OTTO DRESEL arrived in New York yesterday by the Canada. He will be warmly welcomed by his pupils and many friends in Boston. He will resume his teachings immediately, and we trust another series of those delightful chamber concerts will be speedily arranged.

MLLE. DE LA MOTTE.—The friends of this accomplished lady will be glad to know that her proposals for a series of Concerts of classical and modern music, similar to those she gave last winter, now invite subscribers at the rooms of the Messrs. Chickering.

MR. THOMAS BALL, our talented young artist in more ways than one, is to sail by the steamer of next Wednesday for Europe, mainly for the purpose of pursuing his last and favorite art of sculpture in Florence. Mr. Ball's grand bass voice has been invaluable in our Oratorios for several years past. He has also been successful as a painter. A happy thought inspired him one day to model a bust of Jenny Lind, copies of which are now multiplied amongst all music-lovers, and it is justly esteemed the most faithful "counterfeit presentment" of the great songstress that has yet appeared, in bust or print. His Webster and his Chickering have been equally successful, and thus the truest path of enterprise for him seems provisionally plain. Success go with him!

Advertisements.

WILLIAM MASON
WILL GIVE HIS
LAST CONCERT
IN BOSTON,
AT THE
TREMONT TEMPLE,
On Saturday Evening, October 7th,
Assisted by the
BROTHERS MOLLENHAUER.
PROGRAMME.

- Part I.**
1. Concerto: Duo for two Violins. Mollenhauer Brothers MOLLENHAUER.
 2. Zum Wintermärchen—Rhapsodie. Droyschok WILLIAM MASON.
 3. Adagio and Rondo Russo: Violin. De Beriot FRIEDRICH MOLLENHAUER.
 4. { a. Amitié pour Amitié.
b. Grande Valse de Bravoure. WILLIAM MASON.
- Part II.**
5. { a. Sehnsucht am Meer. Willmers
b. Saltarello. Droyschok WILLIAM MASON.
 6. Grand Variations: Two Violins. Brothers MOLLENHAUER.
 7. Illustrations du Prophète, No. 2. Liszt Les Patineurs—Scherzo. WILLIAM MASON.

☞ The Grand Pianos used on this occasion are from the manufactory of Messrs. Hallet, Davis & Co.

☞ Tickets 50 cents. The seats in Tremont Temple have been counted, and tickets will be sold to no more persons than the Hall will accommodate. Tickets can now be secured at the music stores of Messrs. Barker, Richardson, Wade, Tolman, and Ditson, in Washington street, and of Messrs. George P. Reed & Co. in Tremont street.

☞ Persons residing in neighboring towns can secure seats by sending (enclosing the requisite funds) to either of the music stores above named.

☞ Doors open at 6½; Concert to commence at 7½ o'clock.

Boston Musical Fund Society.

THE Government of this Society beg to announce its Seventh series of Concerts, commencing about the middle of November, to be continued once a fortnight, as nearly as practicable. The series for the ensuing season will consist of eight Concerts. The subscription price for the series is fixed at \$3.50. The Orchestra, about fifty in number, has been carefully re-organized, and now numbers besides the members of the Musical Fund Society, many of the former members of the Germania Musical Society, and other resident musicians who have lately settled in Boston. The Government will endeavor to render these Concerts as far as possible worthy of the standard of excellence now demanded, and expected to be acted up to, by any Society desirous of securing and enjoying the patronage of the Boston public.

GOVERNMENT.—C. C. Perkins, President; C. F. Chickering, Vice President; L. Rimbach, Secretary; B. A. Burditt, Treasurer; H. Fries, Librarian; G. Endres, Auditor; I. Moorhouse, F. Fries, Associates.—T. E. Chickering, Geo. T. Bigelow, J. P. Bradlee, S. E. Guild, J. Bigelow, Trustees.
Boston, Oct. 1854.

Mr. OTTO DRESEL

HAS returned to Boston, and is prepared to receive pupils on the PIANO-FORTE.
Address for the present, at this office, or at N. Richardson's Musical Exchange, 282 Washington St.

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E. R. BLANCHARD, Teacher.

Also, Teacher of Music in Mr. Adams's Young Ladies' School, Central Place.

RESIDENCE, 24 WEST CEDAR STREET, BOSTON.

This School is designed for all who wish to acquire the ability to read music readily at sight, and is particularly adapted to the wants of those who desire to fit themselves to receive instruction, from the best masters, in the Cultivation of the Voice, Style, &c. Commencing with FIRST PRINCIPLES and proceeding upwards, by regular and successive steps, the students will acquire so thorough and practical a knowledge of the ELEMENTS of Vocal Music as will enable them to read even the more difficult CLASSICAL COMPOSITIONS with ease and fluency. For terms, and other particulars, see Circular, which may be had at the Piano Rooms of Messrs. G. J. Webb & Co., No. 3 Winter street, where, also, Mr. Blanchard may be found between the hours of 2 and 3, P. M.

N. B. Mr. Blanchard will be happy to give instruction in schools and academies, if situated in the immediate vicinity.

Having examined the plan of instruction adopted in the Young Ladies' Vocal Music School, we most cheerfully say that it meets our unqualified approbation.

From the success which has heretofore attended the Instructions of Mr. Blanchard we feel assured that his school will merit the fullest confidence of the public.

LOWELL MASON, GEO. J. WEBB, F. F. MÜLLER,
Geo. F. Root, B. F. BAKER.

Sept 30

THE HALLELUJAH.

LOWELL MASON'S NEW WORK
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Sept 23 3t

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MARX'S MUSICAL COMPOSITION.

TRANSLATED AND EDITED

BY HERRMAN S. SARONI.

FIFTH AMERICAN EDITION,

WITH AN APPENDIX AND NOTES,

BY EMILIUS GIRAC,

OF THE CONSERVATORY OF PARIS.

ENCOURAGED by the success of this valuable treatise, the publishers have at great expense had this new edition prepared, and enlarged by the addition of Mr. Girac's valuable Appendix and Notes. Mr. Girac has unfolded the precepts of composition with as much brevity as possible, illustrating them most fully with a great number of musical examples. An extract from Mr. Girac's Introduction will give some idea of the nature of his work:

"Though these Appendices have been composed to be explanatory commentaries to the large treatise of Marx, yet they form a whole in themselves, and from the treatment of the triad down to the passing notes, where they break off, they form a compendium of the matters contained in them, in which nothing necessary to the instruction of the pupil has been omitted. They have another advantage; they offer the teacher of harmony a text-book in which the fundamental laws of harmony have been laid down, so that he will have no other task to perform than to direct and superintend the work of his pupil, being thus relieved from giving himself, but very few directions."

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elegantly bound in cloth. By procuring this appendix, owners of any previous edition of Dr. Marx's work can complete their copy. Price, \$1.

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Inform his friends and the public, that, having returned from Europe, he is prepared to give instruction on the Organ, Piano Forte, Violin, Violoncello, and Contra-Basso: also in Composition and Arrangement. Organs and Piano-Fortes tuned. Music arranged and transposed to order.
☞ Residence, No. 36 Shawmut Avenue. Sept 23 3m

SIGNOR CORELLI begs leave to announce that he proposes, during the coming season, to give instruction in SOLEGGIO to Young Ladies in CLASSES, at the Rooms of the Messrs. CHICKERING, on Mondays and Thursdays. Terms, twelve dollars for twenty-four lessons.

Signor Corelli has removed to No. 47 Hancock Street, where henceforth he may be addressed; or at the Tremont House, or at the Messrs. Chickering's Rooms. Sept 9

Mlle. GABRIELLE DE LA MOTTE

Begs leave to announce that she has returned from the country, and is now prepared to resume

INSTRUCTION ON THE PIANO-FORTE.

Mlle. G. D. may be addressed at

Sept 16 3m

55 HANCOCK STREET.

MUSICAL INSTRUCTION.

CARL ZERRAHN, of the late Germania Musical Society, begs leave to acquaint his friends and the musical public of Boston, that he will in future devote his attention to giving instruction on the FLUTE and PIANO-FORTE, and hopes to receive the liberal patronage of the musical community.

Carl Zerrahn would also inform those amateurs who are sufficiently advanced in classical music, that he has a number of the finest SONATAS, of the great masters, expressly composed for Piano and Flute, which he will be pleased to perform with those desiring to perfect themselves in this class of beautiful and instructive music.

Carl Zerrahn may be addressed at the Winthrop House, or at the music stores of G. P. Reed & Co., E. H. Wade, and N. Richardson. Sept 16 8t

ANDREAS T. THORUP,

TEACHER OF THE PIANO-FORTE.

Residence, 84 Pinckney Street.

Sept 16

tf

MISS FANNY FRAZER,

Has the pleasure to inform her Pupils and Friends that she has returned to the city, and will be prepared to resume instruction in SINGING and the PIANO-FORTE, on and after October 1st. Communications may be left with Messrs. G. P. Reed & Co. or at her residence,
"Pavilion," Tremont Street.

Sept 16

F. F. MÜLLER,

DIRECTOR OF MUSIC AND ORGANIST at the Old South Church; Organist and Pianist of the Handel & Haydn Society, Musical Education Society, &c. &c.

Residence, No. 3 Winter Place, Boston.

Sept 16

3m

INSTRUCTION IN SINGING.

SIGNOR C. CHIANELI respectfully informs the public that he is now prepared to give lessons to single pupils, or if desirable, to two, three, and four pupils together, of either sex, for the purpose of singing Duettos, Terzettos and Quartettos. Application may be made by letter at No. 47 Hancock street, and at Richardson's Musical Exchange; or, on and after the 16th inst., Sig. Chianeli may be seen at Sig. Papanti's, No. 21 Tremont Row, every day [except Wednesday and Saturday] from 1 to 2 o'clock, P. M., where he gives lessons. O 7 tf

INSTRUCTION IN ITALIAN.

MR. LUIGI MONTI, Instructor in Italian at Harvard University, will give private lessons in the city.
Address at the Winthrop House. Oct 7 3m

WILLIAM BERGER,

Publisher and Importer of Music,

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KEEPS constantly on hand a Large and Select Stock of IMPORTED MUSIC, for sale at Eastern prices. New Music received by Steamer as soon as published. A liberal discount granted to Teachers. All orders promptly attended to. Music arranged to order.

☞ A Catalogue is in preparation.

Aug 26

MR. THOMAS RYAN

Begs leave to inform his friends and pupils that he has returned to town for the season, and is prepared to give instruction on the PIANO, FLUTE, CLARINET, VIOLIN, and also in THOROUGH BASS. Applications may be made at his residence, No. 19 Franklin Street, or at Richardson's music store. Sept 16

WILLIAM SCHULTZE,

Of the late GERMANIA MUSICAL SOCIETY, proposes to remain in Boston, and to give instruction on the VIOLIN, the PIANO-FORTE, and in the TARTOIR or MUSIC.

Address No. 45 Harrison Avenue, or at any of the music stores. Sept 16

Instruction on the Piano-forte and in Singing.

MR. ADOLPH KIELBLOCK respectfully gives notice to his pupils and the public that he has returned to the city, and resumed his lessons on the Piano-forte and in Singing, and may be addressed at his residence, 30 Ash street, or at the Music Stores of Oliver Ditson, 115 Washington street, Geo. P. Reed & Co., 13 Tremont street, or Nathan Richardson, 282 Washington street.

REFERENCES.—Lyman Nichols, Esq., 10 Joy Street, Boston.
John Bigelow, " 42 Blossom St. "
Oliver Ditson, " "
George P. Reed, " "
N. Richardson, " "
Hon. T. D. Elliot, New Bedford.
Rev. John Weiss, "
Joseph Ricketson, Esq., "
Sept 30

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—OF—
MUSIC.**

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on HARMONY and THOROUGH BASS, &c. &c.**

**A Book intended to cover the whole
of Musical Science.**

**JOHN P. JEWETT & CO.
PUBLISHERS,
BOSTON.**

July 29

SIGNOR AUGUSTO BENDELARI, Professor of Music, from Naples, proposes to teach SINGING and the PIANO during the coming winter, in Boston, both by private and class lessons. The latter will be given to CHORAL CLASSES, on Tuesday and Friday evenings, for which purpose the Messrs. Chickering have kindly offered the use of their Rooms, in order to afford to as many as possible the advantages of a system of public musical instruction that has been attended with great success in Europe.

Applications to be made to Sig. AUGUSTO BENDELARI, at the Winthrop House, or to Messrs. Chickering & Sons, to whom, as well as to the following gentlemen, he is politely permitted to refer.

REFERENCES.

Rev. Sam'l K. Lothrop, Samuel G. Ward, Esq.
Arthur L. Payson, Esq. John S. Dwight, Esq.
Sept 9

MR. J. C. D. PARKER,

BEGS to announce that he is prepared to commence instruction in Piano-forte and Organ playing, Harmony and Counterpoint, and will be happy to receive applications at No. 3 Hayward Place, on and after Oct. 1st.

Sept 23

**E. R. BLANCHARD,
TEACHER OF THE PIANO AND SINGING.**

Residence, 24 West Cedar Street.

Reference, Geo. J. Webb, Esq.

May 20.

**L. H. SOUTHARD,
TEACHER OF MUSIC,**

365 Washington Street, Boston.

Oct. 16.

3m

Germania Serenade Band.

THE SERVICES OF THIS ASSOCIATION can be secured by applying to

H 14 tf H. E. TELTOW, Agent,
30 Fayette Street.

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MANUFACTURERS OF
PATENT ACTION
GRAND AND SQUARE
PIANO-FORTES,
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Apr 29

tf

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IN EVERY PARTICULAR.

Sept 2

3m

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Will resume his

**INSTRUCTION ON THE PIANO-FORTE,
On or before October 1st.**

Orders may be left at the music-stores of Messrs. Reed & Co. N. Richardson, or E. H. Wade.

Aug 26

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JOHN P. JEWETT, Publisher.

Geo. E. SICKELS is the ONLY AUTHORIZED AGENT for Boston. His rooms are at the Am. S. S. Union, No. 9, Cornhill, where he keeps the Engraving for Sale. Also—Plain and Ornamented Frames, designed expressly for it, at the lowest prices.

Nov. 12.

N. D. COTTON,

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**MEYER & TRETBAR,
304 Main St. Buffalo.**

Aug 12 3m

Letter-Press, Music and Job Printing-Office,

TAYLOR'S PIANO FORTE FOR BEGINNERS.

FIRST STEPS TO THE PIANO FORTE; being an Elementary Catechism for Beginners. By GEORGE C. TAYLOR, Teacher of the Piano Forte, Harp and Violin. Price 75 cents. Usual deduction to the trade. For sale by F. J. HUNTINGTON, 23 Park Row, New York. WM. D. SULLIVAN, Madison, Ga.

ORATORIO OF DAVID.—A full set of orchestral accompaniments, or in a condensed form for a small orchestra: also a number of copies in vocal score, can be had on application to D. KIMBALL, JR., 28 Milk St. Boston, Oct. 7, 1854.

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AMERICAN ACTION PIANO FORTE.**

THE MANUFACTURER is in possession of numerous testimonials from distinguished Musical Professors, who have used the greatly improved ACTION PIANO, commanding it in high terms. The attention of purchasers and amateurs of Music to an examination of its superiority, is solicited. GEO. HEWES, 365 Washington St., Boston.

Apr. 10.

**D. B. NEWHALL,
MANUFACTURER AND DEALER IN
PIANO FORTES,**

No. 344 Washington Street, Boston.

PIANO FORTES REPAIRED, TUNED, & TO LET.

Apr. 10.

**MANUEL FENOLLOSA,
PROFESSOR OF MUSIC.
MUSIC-ROOM, No. 17 Gray's Block, corner of Washington
and Summer Streets.**

References.

Messrs. CHICKERING, J. P. JEWETT, GEO. PUNCHARD, Boston.
Messrs. GEORGE PEABODY, B. H. SILSBEE, Salem.
Jan. 21. 5m

**CARL HAUSE,
PIANIST AND TEACHER OF MUSIC,**

OFFERS his services as an instructor in the higher branches of Piano playing. Mr. H. may be addressed at the music stores of NATHAN RICHARDSON, 282 Washington St. or G. P. REED & Co. 17 Tremont Row.

REFERENCES:—Mrs. C. W. Loring, 33 Mt. Vernon St.

Miss K. E. Prince, Salem.

Miss Nichols, 20 South St.

Miss May, 5 Franklin Place.

Feb. 13.

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Sept. 2

**ADOLPH BAUMBACH,
TEACHER OF THE PIANO-FORTE.**

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Sept 9

**H. S. CUTLER,
Organist and Teacher of Music,
MUSIC ROOM UNDER CHURCH OF THE ADVENT.**

Terms \$20.—Address care of Nathan Richardson, 282 Washington St.

Sept 9 tf

GOVERNESS.

A GERMAN LADY, who has taught for several years in this country the English branches, German, French, and Drawing, wishes a situation as Governess. She refers to Mrs. C. R. LOWELL.

Sept 23 3i

**J. B. WHEATON,
TEACHER OF THE PIANO-FORTE.**
Apply at the Music Stores of Nathan Richardson, or Theo. T. Barker.

3 mos.

Dec. 3.

**MRS. ROSA GARCIA DE RIBAS,
TEACHER OF THE
PIANOFORTE, SINGING & GUITAR,
2 Seneca St., corner Harrison Avenue.**

MR. De RIBAS will give instruction on the Oboe and Flute. Also MUSIC ARRANGED, TRANSPOSED, &c. Boston, April 23.

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TEACHER OF THE PIANO-FORTE,
Residence No. 56 Kneeland Street.**

No. 21 School St.

